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Gustav Mahler

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THE SONG OF THE EARTH

(Das Lied von der Erde)

A Symphony

for Tenor, Contralto (or Baritone)
and Orchestra



Words after old Chinese Poems

English translation by

STEUART WILSON

Vocal Score by

ERWIN STEIN

M

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1911

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*

INSTRUMENTATION

3 Flutes, Piccolo, 3 Oboes (3rd doubling Cor Anglais), 3 Clarinets in B \flat , Clarinet in E \flat , Bass Clarinet in B \flat , 3 Bassoons (3rd doubling Double Bassoon), 4 Horns in F, 3 Trumpets in F, 3 Trombones, Bass Tuba, 2 Harps, Mandoline, Celesta, Timpani, Glockenspiel, Triangle, Cymbals, Bass Drum, Tambourine Tam-Tam, Strings.

Duration 60 Minutes

*

"The Song of the Earth" was written in 1908, at a significant stage of Mahler's career. In the autumn of 1907 he left the Vienna Imperial Opera, of which he had been Director for ten years, and went to America to direct the New York Philharmonic Orchestra and Metropolitan Opera. In spring, 1908, he returned to Austria and it was at his summer residence in Toblach (S. Tyrol) that he completed "The Song of the Earth." Mahler was then forty-eight; he died three years later and without having had an opportunity of hearing the work which by common consent is considered to be his greatest. The first performance took place in Munich on November 20th, 1911, six months after his death, the conductor being Bruno Walter.

Although it consists of six songs, "The Song of the Earth" is not a song-cycle in the ordinary sense. Mahler gave it the sub-title of "A Symphony," yet few of the traditional features of symphonic form will be found in it. The expression "symphony" is here conceived in a rather broader sense. When writing a symphony the composer usually intends to express a complex idea by complex means; he employs a variety of movements which permit the development of various moods, thus presenting different and contrasting aspects of the one idea. What the basic idea really is is sometimes clearly stated, as in Beethoven's "Pastoral Symphony" or in Berlioz's "Symphonie Fantastique." More often, however, it is left to the imagination of the listener to understand the composer's intention.

The sub-title of Mahler's work "A Symphony" implies that its contrasted sections are to be considered as a unity. The various movements tell of sorrow and beauty, of autumn and youth, of wine and of parting, but they are only different aspects of one idea which Mahler indicates in the title "The Song of the Earth."

*

The present edition (1942) is the first to be published in an English-speaking country, and is in fact preceded only by the original piano reduction (made by Joseph Wöss) issued in Vienna in 1912. The latter contained only the German text. The English translation by Steuart Wilson here included has proved its usefulness in British performances during recent years, and Erwin Stein, in his new piano reduction, has aimed at providing an easier and generally more playable version than the original, without sacrificing anything that is of importance in gaining a knowledge of the work through the medium of the piano.

*

*The work is recorded by Columbia (Gustav Mahler Society Subscription Edition)
(Vienna Philharmonic Orchestra, Conductor Bruno Walter, Kerstin Thorborg, contralto, Charles Kullmann, tenor).*

THE SONG OF THE EARTH

Translations from the German by Steuart Wilson.

1. THE DRINKING SONG OF EARTH'S SORROW

See how it gleams, with golden enticement,
But drink not yet, I'll sing you my song !
I sing of sorrow, but laughter
Within your heart must give answer.
When such sorrow comes,
Dry is the soul, its gardens are withered,
Fading and dead the pleasure of our song.
Life is only twilight, so is death.

Host, I salute you,
Your cellar hides a treasure of gold in its veins,
But I have a treasure of my own.
To strike the lute and to drink the wine-cup,
These are the things that best consort together.
A brimming cup of wine, when hearts beat faint,
Is better than all the kingdoms of the earth.
Life is only twilight, so is death.

See there ! over there !
In the moonlight, in the churchyard,
Gibbers a ghost with evil in its shape.
It is a monkey ! Hear him,
How his howling sounds strident
In our life's sweet scented morning.

So raise your cups, the time has come, companions,
Empty your golden cups to the heel !
Life is only twilight, so is death.

2. AUTUMN LONELINESS

Grey autumn mists are drifting off the sea
And, touched with frost, the grass stands stiff and brittle
As if some artist hand had scattered powder,
Dusting on every leaf the finest jade.

The scent of summer flowers is forgotten,
A chilly wind blows crackling stalks together.
Soon will the leaves of fading lotus-blossoms
Display upon the pond their golden span.

I, too, feel weary. See my flick'ring light
Burns low and lower, it is time to go to sleep.
I come to you, truest house of quiet,
O give me sleep, for I have need of rest.

My tears flow on in lonely desolation.
The autumn seems in my heart to be eternal.
O love's warm sunshine, have you gone for ever
And will my burning tears be never dried ?

DAS LIED VON DER ERDE

Aus dem Chinesischen übertragen von Hans Bethge.

1. DAS TRINKLIED VOM JAMMER DER ERDE

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied !
Das Lied vom Kummer
Soll auflachend in die Seele euch klingen.
Wenn der Kummer naht,
Liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses !
Dein Keller birgt die Fülle des goldenen Weins !
Hier, diese Laute nenn' ich mein !
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert, als alle Reiche dieser Erde !
Dunkel ist das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde
Wird lange fest steh'n und aufblühn im Lenz.
Du aber, Mensch, wie lang lebst denn du ?
Nicht hundert Jahre darfst du dich ergötzen
An all dem möschen Tande dieser Erde !

Seht dort hinab ! Im Mondschein auf den Gräbern
Hockt eine wild-gespenstische Gestalt—
Ein Aff' ist's ! Hört ihr, wie sein Heulen
Hinausgellt in den süßen Duft des Lebens !

Jetzt nehmt den Wein ! Jetzt ist es Zeit, Genossen !
Leert eure gold'nen Becher zu Grund !
Dunkel ist das Leben, ist der Tod !

2. DER EINSAME IM HERBST

Herbstnebel wallen bläulich überm See ;
Vom Reif bezogen stehen alle Gräser ;
Man meint, ein Künstler habe Staub von Jade
Über die feinen Blüten ausgestreut.

Der süsse Duft der Blumen ist verflogen ;
Ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir, traute Ruhestätte !
Ja, gib mir Ruh', ich hab' Erquickung not !

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe willst du nie mehr scheinen,
Um meine bittern Tränen mild aufzutrocknen ?

3. YOUTH

In the water, on a little island
All of green and egg-shell china,
Stands a dainty summer-house.

Like the tiger's back a-curving
Springs the arch of jade to cross it,
To this summer-house of dreamland.

In the parlour friends are sitting,
Clad in silk, and drinking, chatting,
Writing endless little verses.

How their silken sleeves are slipping,
How their silken caps sit perching
On those jolly heads a-wagging !

In the tiny, tiny pattern's
Quiet, quiet pool of water
See the world reflected lies
In mirror marvellous.

All those friends are topsy-turvy
In that world of egg-shell china,
In that dainty summer-house.

Like a sickle moon the bridge is,
Upside down its arches ; while the friends
In silk and satin
Drink and chatter.

4. BEAUTY

See the maidens picking flowers,
Picking lotus flowers by the grassy river banks.
In the bushes and leaves they hide themselves,
Gathering flowers,
Gathering flowers in their laps
And calling one to the other in teasing fun.

See the sunshine weaves a web around them,
Mirrors all their laughing grace in water,
Sunshine mirrors all their slender beauty,
Mirrors their sweet eyes in water,
And the winds of spring with soft caresses
Waft on high their flowing silken sleeves,
Bear the magic of their pleasing odour through the
air.

O, see, a company of lovely lads
Comes riding along the bank on prancing horses,
Shining far off like the sun at noonday ;
See, through the leafy lanes of silvery willows
Trots that gallant young company !

The horse of one of them delighted
Wheels and neighs, curvetting round ;
Over all the flowers trample heavy hoof-beats,
As they bruise in sudden storm
The tender hidden blossoms.
How their manes toss in tangled riot,
Breathing fire from steaming nostrils.

See the sunshine weaves a web around them,
Mirrors all their laughing grace in water.
And the fairest of those lovely maidens
Sends a parting glance of longing love
(For her proud demeanour is all pretending).
In the sparkle of her lustrous glances,
In the darkness of her flushing cheeks,
That stabbing pain of love's awakening vibrates still.

3. VON DER JUGEND

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan ;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

4. VON DER SCHÖNHEIT

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschchen und Blättern sitzen sie,
Sammeln Blüten in den Schoss and rufen
Sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider,
Und der Zephir hebt mit Schmeichelkosen
Das Gewebe ihrer Ärmel auf,
Führt den Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen ;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher !

Das Ross des einen wiehert fröhlich auf
Und scheut und saust dahin,
Über Blumen, Gräser wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen
Blüten.

Hei ! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern !

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres
Herzens nach.

5. WINE IN SPRING

Since life is nothing but a dream
Why toil and sweat away ?
I drink until my belly's full
And laugh the livelong day !

And when there's no more room inside,
I've drunk so hard and deep,
I roll along to home and bed
And sleep a lovely sleep !

What's that I hear that wakes me ? Hark !
A bird sings in the blue.
I'll ask him if the spring has come.
(My dream, has it come true ?)

The twitters answer " Yes, it's here ! "
The spring is here as fresh as anything !
I look and look and listen hard,
The birds all laugh and sing.

I fill myself another glass
And drink with deep content,
And sing until the moon lights up
The darkling firmament.

When I'm too tired to sing my songs
I'll sleep, forgetting pain,
For what's the silly spring to me ?
Let me get drunk again !

6. THE FAREWELL

The sun is setting out beyond the mountains
And evening peace comes down in every valley
And shadows lengthen, bringing cool relief.
O see, like some tall ship of silver sails
The moon upon her course, through heaven's blue sea.
I feel the stirring of some soft south-wind
Behind the darkling pine-wood.

The stream sings as it wanders through the twilight,
As evening waxes the flowers grow pale.
The earth breathes gently, full of peace and sleep,
All our longings sleep at last.

Mankind, grown weary, turns homeward,
That in sleep, forgotten joy and youth it may
recapture.

The birds with open eye roost in the branches.
The world now sleeps.

The air is cool within the pine-wood's shadow.
Here will I stand and tarry for my friend.
I wait for him to bid the last farewell.
O how I long, my friend, once more to see thee,
To share the heavenly beauty of this evening.
Where art thou ? I have been long alone.
I wander up and down and make my music
O'er pathways that are paved with tender grasses.
O Beauty, O life of endless loving.
Wild delirious world.

He lighted down and proffered him the cup,
The parting cup.

He asked him whither he was faring
And questioned why, why it must needs be so.
He spoke, and his voice was veiled :
O my friend, while I was in this world
My lot was hard.

Where do I go ? I go, I wander in the mountains,
I seek but rest, rest for my lonely heart.
I journey to my homeland, to my haven.
I shall no longer seek the far horizon.
My heart is still and waits for its deliverance.
The lovely earth, all, everywhere,
Revives in spring and blooms anew,
All, everywhere and ever, ever,
Shines the blue horizon,
Ever . . . ever . . .

5. DER TRUNKENE IM FRÜHLING

Wenn nur ein Traum das Leben ist,
Warum denn Müh und Plag' ! ?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag !

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll !

Was hör ich beim Erwachen ? Horch !
Ein Vogel singt im Baum.
Ich frag' ihn ob schon Frühling sei,
Mir ist als wie im Traum.

Der Vogel zwitschert : Ja !
Der Lenz ist da, sei kommen über Nacht !
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht !

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament !

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein,
Was geht mich denn der Frühling an ! ?
Lasst mich betrunken sein !

6. DER ABSCHIED

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung sind.
O sieh ! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten !

Der Bach singt voller Wohlaut durch das Dunkel.
Die Blumen blassen im Dämmerschein.
Die Erde atmet voll von Ruh' und Schaf,
Alle Sehnsucht will nun träumen.
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen !
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein !

Es wehet küh im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes ;
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, o Freund, an deiner Seite
Die Schönheit dieses Abends zu geniessen.
Wo bleibst du ! Du lässt mich lang allein !
Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die vom weichen Grase schwellen.
O Schönheit ! O ewigen Liebens—Lebens—trunk'ne Welt !

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar.
Er fragte ihn, wohin er führe
Und auch warum es müsste sein.
Er sprach, seine Stimme war umflort : Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold !
Wohin ich geh' ? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde !
Die liebe Erde allüberall
Blüht auf im Lenz und grünt aufs neu !
Allüberall und ewig blauen licht die Fernen !
Ewig . . . ewig . . .

THE SONG OF THE EARTH

DAS LIED VON DER ERDE

1. The Drinking Song of Earth's Sorrow

1. Das Trinklied vom Jammer der Erde

GUSTAV MAHLER

Allegro pesante (one in a bar - not quick)

TENOR PIANO

2 rit. - - a tempo
with vigour

See how it gleams,
Schon winkt der Wein

with gold - - - en en
im gold' - - - nen Po-

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3

tice - - - ment,
- a - - le,

rit. a tempo sostenuto

but drink not yet,
doch trinkt noch nicht, I'll
dim. erst

4 Tempo I

rit. sing you my song!
sing' ich euch ein Lied!

5

(still emphatic) I sing _____ of sor - - - row,
Das Lied _____ vom Kum - - - mer but soll

laugh-ter with-in your heart
auf - la-chend in die See - - - - - must give
le euoh

6 Più sostenuto
sf an - - - - - swer.
klin - - - - - gen.

dim. 7 sempre l'istesso tempo
pp

dark tone, tender 8 passionate, but tender
When such sor - - - - - row comes,
Wenn der Kum - - - - - mer naht, Dry is the soul,
lie - - - - - gen wiust

its gar - dens are with - ered, fa - ding -
die Gär - ten der See - le, welkt hin -

9

and dead the pleas - ure of our song.
und stirbt die Freu - de, der Ge - sang.

ritenuto -

10

*Tranquillo
molto espr.*

Molto tranquillo
sostenuto

Life is on - ly twi - - -
Dun - - - kel ist das Le - - -

rit.

12

Tempo I subito

- light
- ben,
so ist
is der
death.
Tod.

13

14

(ff)

Host, I sa - lute
Herr die - ses Hau -

(sempre ff)

you! Your cel - lar hides
- ses! Dein Kel - ler birgt

rinf.

rit.

[16] a tempo

a die trea - - - - - sure of gold
die Füll - - - - - le des gol - - - -

tr tr f p 3 f

[17]

in its veins! But
de - nen Weins!

pp ff

I have a trea - sure of my own,
Hier, die - se Lau - te nenn' ich mein!
fp f

18

*espressivo*To
Diestrike
Lau -the
te

lute schla - gen and to drink Glä - the wine cup,
the wine cup,

19

these are the things that best con - sort to -
das sind die Din - ge, die zu - sam - men -

- ge - - - ther.
- pas - - - sen.

20

(p) ardent

A brim-ming cup of wine,
Ein vol - ler Be - cher Weins

pp

21

when hearts beat faint
zur rech - ten Zeit

is bet - ter,
ist mehr wert,

is
ist

espr.

22

bet - ter,
mehr wert,

is bet - ter
ist mehr wert

than
als

all _____
al - - - - le

king-doms of the earth.
Rei - che die - ser Er - del

rit.

23

a tempo, molto tranquillo

Piano part: rit., dynamic *f*, dynamic *p*

Vocal part: Life Dun - is kel on - on ist ly das

Piano part: melodic line

Vocal part: twi - light so is der death!
Le - ben, Tod!

24

Piano part: dynamic *molto espr.*, dynamic *pp espr.*

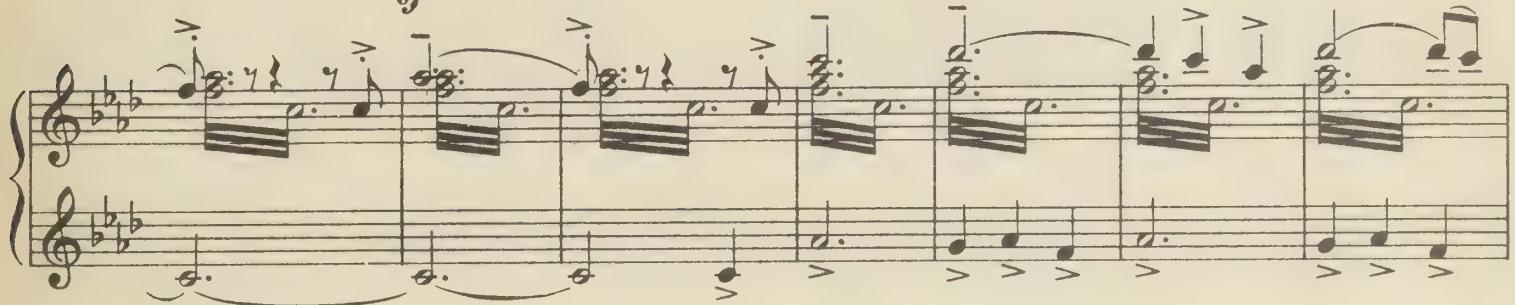
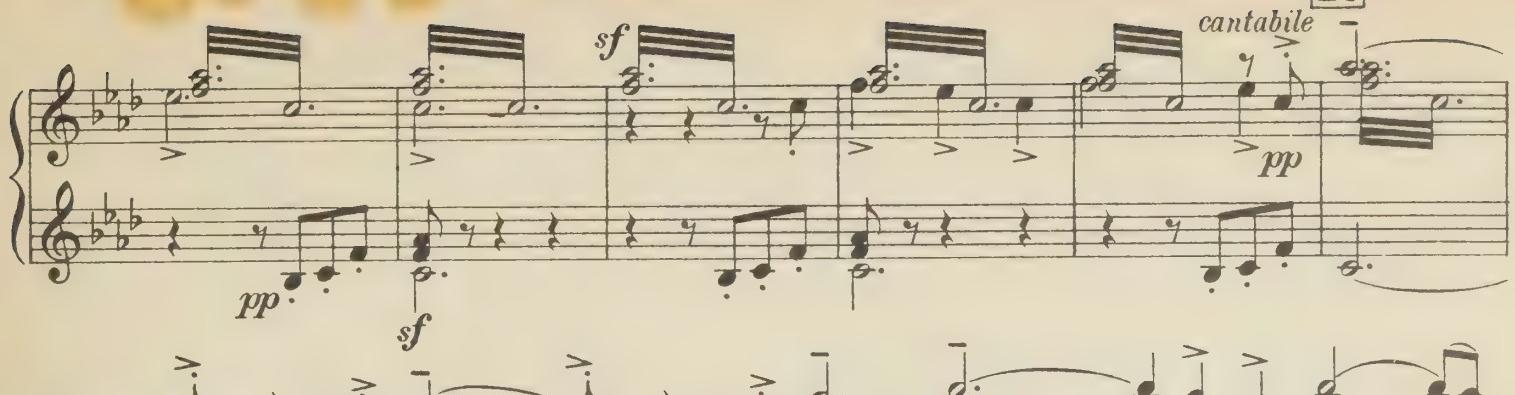
Vocal part: twi - light so is der death!
Le - ben, Tod!

Piano part: melodic line

25 a tempo

Piano part: dynamic *pp*, dynamic *sf pp*, dynamic *p*

26



27

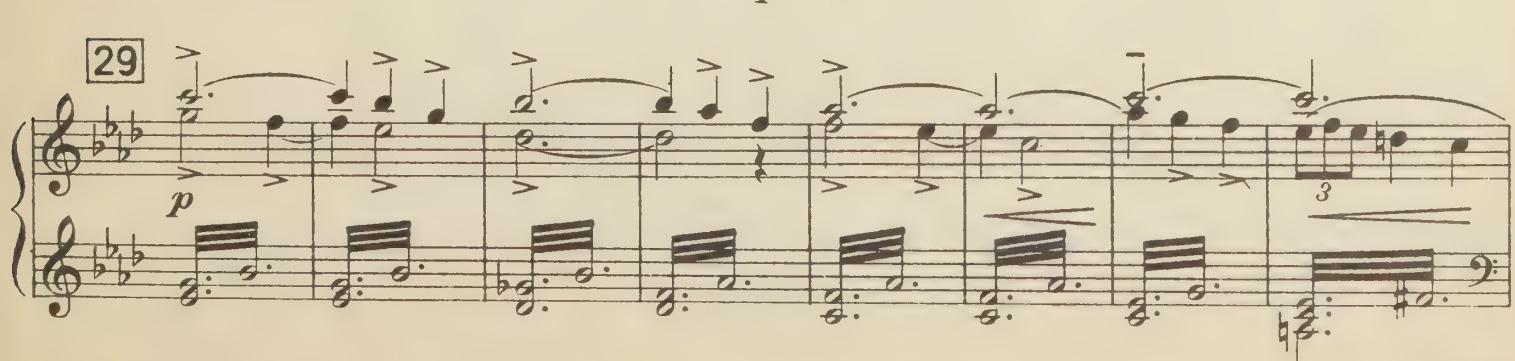


28

*p**p*

v

29



A musical score for piano in 2/4 time, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Measure 21 starts with a forte dynamic (f) in the left hand. Measures 22-23 show eighth-note patterns with grace notes. Measures 24-25 lead to a fortissimo dynamic (ff) with sustained notes and sixteenth-note patterns.

A musical score for piano in G major, 2/4 time. The left hand plays a sustained bass note in measure 11, while the right hand plays eighth-note chords. In measure 12, the left hand continues the bass line, and the right hand plays eighth-note chords. Measure 13 begins with a forte dynamic (f) in the right hand, followed by eighth-note chords. Measure 14 starts with a piano dynamic (pp) in the right hand, followed by eighth-note chords.

p ma appassionato

31

The blue of heaven _____ is un - chang - ing, and un-
Das Fir - ma - ment _____ blaut e - wig, und die

Musical score for orchestra and choir, page 32. The score consists of three staves. The top staff is for the choir, showing lyrics in German and English: "chang-ing Er-de the earth rolls on-wards, wurd lan-ge fest steh'n". The middle staff is for the orchestra, with dynamic markings "molto espr." and "sempre pp". The bottom staff is for the bassoon, indicated by a bassoon clef. The score is in common time, with a key signature of four flats.

(p)

and und blos auf - soms blüh'n in im spring. Lens.

34

Appassionato

sfp sfp f

(f) appassionato

But thou, o man, how wie
Du a ber, Mensch,

fp p p

35

long li - vest thou?
lang lebst denn du?

cresc. molto ff sf tr

36

Why
Nicht
not one
hun - dert
hun - dred
Jah - re

37

years canst thou take plea - sure in an
darfst du dich er göt - zen

all the rot - ten fruit - of life's long
all dem mor - schen Tan - de die - ser

cresc.

sf

sempr ff

38

van i ty!
Er del

ff

ff

39

19

ff

See there! Seht dort er there! uin - ab!

40

sempre ff

In the moon - - light,
Im Mond - - schein
ff

alle

41

in the church - yard, gib- bers a
auf den Grä - bern hockt ei - ne

sempre ff

ghost
wild

with e - vil in its shape.
ge - spen - sti - sche Ge - stalt.

42

It is a mon - - -
Ein Aff'

43

- key!
ist's!

Hear him, how his howl - ing
Hört ihr, wie sein Heu - len

sounds stri - dent in our life's - sweet scent - ed
hin - ays - gellt in den süs - sen Duft - des

44

morn - - - - - ing.
Le - - - - - bens!

fff

rit.

45

a tempo

So raise— your cups, — the
Jetzt nehm— den Wein! — Jetzt

sf *mf*

time has come, — com - pa - - - nions,
ist es Zeit, — Ge - nos - - - sen!

mf *dim.*

46 sostenuto

emp - ty your gold - - - en
Leert eu - re gold' - - - nen

espr. *p* *3* *espr.*

rit.

a tempo (steady)

cups to the heel!
Be - - - cher zu Grund!*dim.**pp*

47

Life - is on - ly
 Dun - kel ist das

twi - light so is
 Le - ben, ist der

rit.

48

Tempo I

death!
Tod!

49

2. Autumn Loneliness

2. Der Einsame im Herbst

Slightly dragging - as if tired

CONTRALTO

PIANO

pp semper

molto espr.

1

sfp

sfp

ppp

2

pp

Un poco sostenuto

pp

Grey au-tumn mists are drift - ing off the sea
Herbst-ne - bel wal len bläu - lich üi - berm See;

ppp

p molto espr.

sf

4

and, touched with frost, the grass stands stiff and
vom Reif be - zo - gen ste - hen al - le

>molto espr.

sf

sfp

Con moto

brit - tle
Grä - ser;

p

pp

p molto espr.

as man

5

con calore

as man

Tempo I. subito (slightly dragging)
pp subito

if some art - ist hand had scat - tered pow - der,
meint, ein Künst - ler ha - be Staub von Ja - de

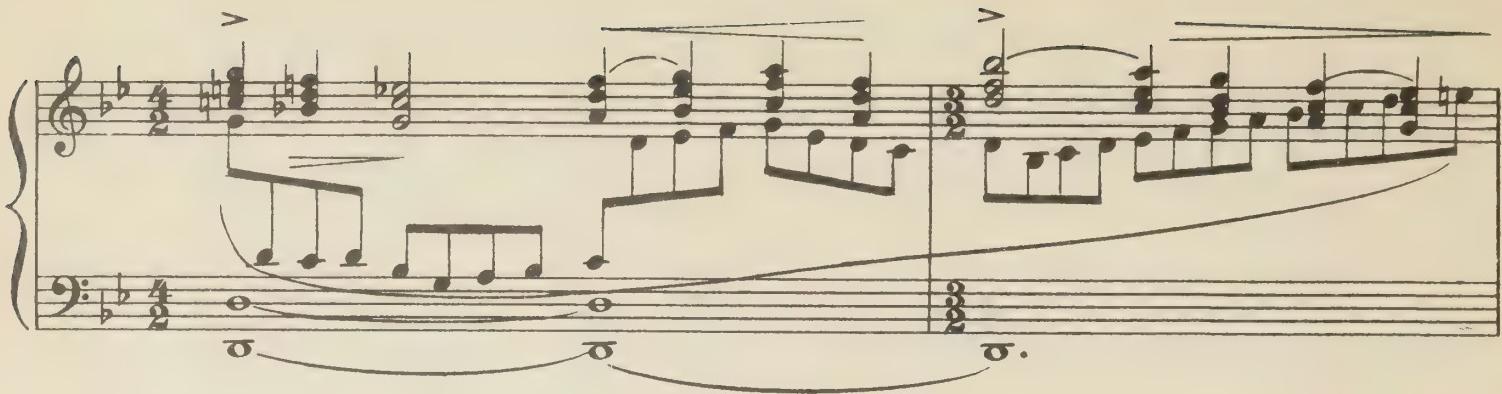
pp

6

steady

dust - ing on ev - ery leaf the fi - nest jade.
ü - ber die fei - nen Blü - ten aus - ge - streut.

sf



7 *pp sostenuto*

The scent of summer flow - ers is for - got - ten, a chil - ly
Der süs - se Duft der Blu - men ist ver - flo - gen; ein kal - ter

(shuddering)

wind
Wind blows crackling stalks to geth - er.
beugt ih - re Sten-gel nie - der.

8

[9] Tempo I. subito (*hesitating*)

with tender expression

soon will the leaves of fa - - ding lo - - tus
Bald wer-den die ver - uelk - - ten, gold' - - nen

dolce

blos - - soms display up on the pond their gold - - en
Blät - - ter der Lo-tos - blü-ten auf dem Was - - ser

espr.

Tenderly - pressing on

[10]

span.
zieh'n.

dolce appassionato



ritardando -

Musical score page 28, measures 3-4. Treble and bass staves. Dynamics: *pp*, *sfp*, *sfp*, *sfp*, *sfp*.

II Tempo I *p senza espressione* steady

I too feel weary.
Mein Herz ist müde.

Musical score page 28, measures 5-6. Treble and bass staves. Text: "I too feel weary. Mein Herz ist müde." Dynamics: *pp*, *sfpp*, *pp*.

pp

See my flickering.
Meine klei-

Musical score page 28, measures 7-8. Treble and bass staves. Text: "See my flickering. Meine klei-". Dynamics: *l.h.*, *p*, *ppp*.

12

light burns low and low - er,
Lam - pe er - losch mit Kni - stern,

espr.

it is time to go to
es ge - mahnt mich an den

pp

sleep.
Schlaf.

13

deeply felt

I come to you, tru-est house of
Ich komm' zu dir, > trau-te Ru - he

*pp**molto espr.*

Do not drag

qui et.
- stät tel

O give me sleep
Ja, gib mir Ruh

for I have
ich hab Er-

14

need - quick - kung - rest!

rit.

15

Tempo I

pp

p

espr.

16

p

My tears flow
Ich wein - ne

sf

molto espr.

on viel

In lone - ly des -
mei - nen Ein -

o - sam - la - tion.
kei - ten.

p.

17

Con moto

with great emotion, passionate

pp
morendo

The au - tumn seems in - my
Der Herbst in mei - nem

heart to be e - ter-nal.
Her - zenwährt zu lan - ge.

molto cresc. ff

18

18 With passionate exaltation

O Son - love's ne - warm der - sun Lie
pespr. cresc. molto

molto appassionato

- shine, have willst du you gone nie
be, willst du you gone nie
for mehr

ev schei - - er! nen, and will um mein my burn - ing
nen, and will um mein my burn - ing

pressing on.

tears Trä - nen
be never mild auf - zu -

f 6 p dim. sf pp

19

Tempo I. subito
p senza espressione

dried?
- trock - nen?

molto espr.

20

pp

sf

rit.

3. Youth
3. Von der Jugend

Buoyant

TENOR

PIANO

1

2

In the wa-ter, on a lit - tle is - land
Mit - ten in dem klei - nen Tei - che

all of green and egg-shell chi - na, stands a - dain - ty - sum-mer house.
steht ein Pa - vil - lon aus grü - nem und aus weis - sem Por - sel - lan.

3

Like
Wie the ti - ger's back a - curv - - ing
der Rük - ken ei - nes Ti - - gers

sfp $\frac{2}{4}$ sfp $\frac{2}{4}$

springs the arch of jade to cross it, to this
wölbt die Brük - ke sich aus Ja - de zu dem

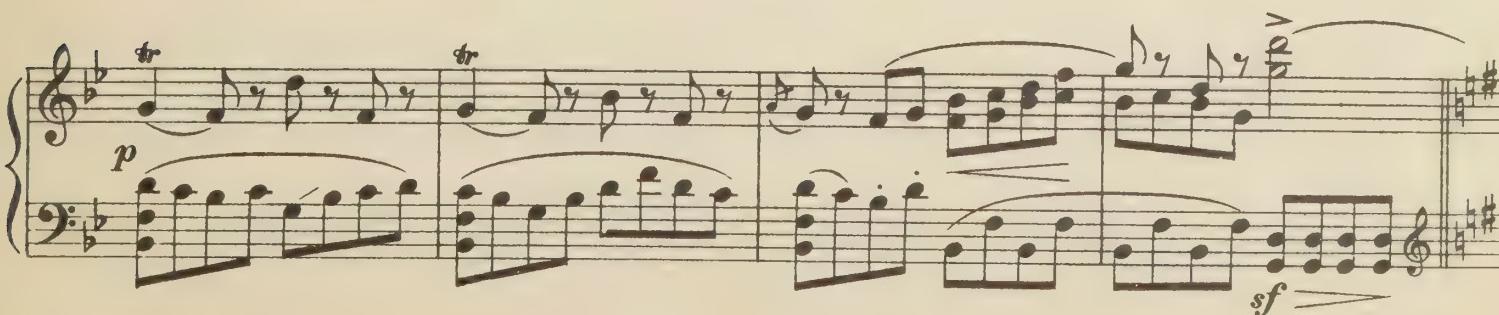
p subito

sum - mer - house of dream land.
Pa - vil - lon hin - ü ber.

4

mf

dim.



5

6

In the par-lour friends are sit-ting, clad in silk, and
In dem Häuschen sit-zen Freun-de, schön ge-klei-det,
dolce espressivo

drink - ing, chat - ting, writ - ing end - less lit - tle
trin - ken, plau - dern, man - che schrei - ben Ver - se

7

ver - ses.
nie - der.

8

How their silk-en sleeves are slip - ping, how their silk-en
Ih - re seid-nen Är-mel glei - ten rück-wärts, ih - re

caps sit perch - ing on those jol - ly heads a -
seid - nen Müt - zen hok - ken lu - stig tief im

espr.

9

wag - ging!
Nak - ken.

*sva**sfp**sfp**mf**p*

espr.

[10] Più tranquillo

(pp)

In the ti - ny, ti - ny pat - terns -
Auf des klei - - nen, klei - - nen Tei - - ches -

ppespr.

mf

qui - et, qui - et pool of wa - ter -
stil stil ler, stil ler Was ser - flä - che -

pp

p

[II] Lento

poco rit.

see the world re - flect - ed lies in mir - - - ror
zeigt sich al - les wun - der - lich im Spie - - - gel -

cresc.

f

rit. molto

[12] Tempo (un poco moderato)

mar - - - vel - - - lous.
- - - - - - - de.*p* *subito**sfp**pp*

rit.

[13] a tempo (moderato)

pp express. molto

[14] Tempo I subito

*p**sf*All those friends are top - sy tur - vy in that world of
Al - les auf dem Kop - se ste - hend in dem Pav - vil*mf*

egg - shell chi - na, in that dain - ty sum - mer - house.
 - lon aus grü - nem und aus weis - sem Por - sel - lan;

[15] Like a sick - le moon the bridge is, up - side down its
 wie ein Halb-mond steht die Brük - ke, um - ge - kehrt der

[16] arch - es; while the friends in silk and sat in
 Bo - gen. Freun - de, schön ge - klei - det,

drink and chat ter.
 trin - ken, plau - 8va - dern.

4. Beauty
4. Von der Schönheit

Comodo. Dolcissimo

CONTRALTO

PIANO

1 rit. a tempo Con moto

See the maid - ens pick-ing flow - ers, pick-ing lo - tus flow - ers
Jun - ge Mäd - chen pflük - ken Blu - men, pflük - ken Lo - tos - blu - men

2

by the grass-y riv - er banks. In the Zicischen
an dem U - fer - ran - de.

Più tranquillo

bush - es and leaves _____ they hide themselves, gath'ring flow - ers, gath'ring
Bü - schen und Blät - tern sit - zen sie, sammeln Blü - ten, sammeln

flow - ers in their lap and call - ing one to the oth - er in
Blü - ten in den Schoss und ru - fen sich ein - an - der Nek - ke -

sva

teas - ing fun. See the Gold' - ne

- rei - en zu.

4

sun - shine weaves a web a - round them, mir - rors all their laugh - ing grace in -
Son - ne webt um die Ge - stal - ten, spie - gelt sie im blan - ken Was - ser

rit.

a tempo (più tranquillo)

wa - *ter.*
ui - *der,*

5

a tempo (più tranquillo)

Sun - shine mir - rors all their
Son ne spieg - elt ih - re

slen - der beau - ty, mir - rors their sweet eyes in wa - ter,
 schlan - ken Glie - der, ^{copy.} ih - re süs - sen Au - gen wi - der,

6

and the winds of spring with soft car - ess - es
und der Zephyr hebt mit Schmei - chel - ko - sen

waft on high their flow - ing
das Ge - we - be ih - rer sil - ken sleeves,
Ar - mel auf,

bear the mag - ic of their pleas - ing o - dours through the
führt den Zau - ber ih - rer Wohl - ge - rü - che durch die

sva

air.
Luft.

sf

Poco a poco più animato

p

ff

Musical score page 45, measures 8-9. Treble and bass staves. Key signature: F major (one sharp). Measure 8 starts with a forte dynamic. Measure 9 begins with a piano dynamic.

Musical score page 45, measures 10-11. Treble and bass staves. Key signature: F major (one sharp). Measure 10 starts with a piano dynamic. Measure 11 begins with a forte dynamic.

Musical score page 45, measures 12-13. Treble and bass staves. Key signature: F major (one sharp). Measure 12 starts with a forte dynamic. Measure 13 begins with a piano dynamic. Measure 13 ends with a forte dynamic.

Musical score page 45, measures 14-15. Treble and bass staves. Key signature: F major (one sharp). Measure 14 starts with a piano dynamic. Measure 15 begins with a forte dynamic.

Musical score page 45, measures 16-17. Treble and bass staves. Key signature: F major (one sharp). Measure 16 starts with a piano dynamic. Measure 17 begins with a forte dynamic.

10 Ancora più vivo

O see, a com-pa-ny of
sieh, was tummeln sich für

love - ly lads - comes rid - ing a - long the bank on
schö ne Kna ben dort an dem U - fer - rand auf

pranc - ing hors - es, shin - ing far off like the sun at noon - day;
mut' - gen Ros - sen, weit - hin glän-zend wie die Son - nen-strah - len;

see, through the leaf-y lanes of sil - very wil - lows trots that gal - lant young
schon zwischen dem Ge - äst der grü - nen Wei - den trabt das jung - fri - sche

com - pa - ny.
Volk ein - her!

Allegro

12

ff sf

sf sf

13

sempre mosso

The
Das

[4]

horse of one of them de - light - ed,wheels and neighs, cur - vet - ting
Röss des ei - nen wie - hert fröh - lich auf und scheut und saust da -

round o - ver all the flow - ers tram - ple hea - vy hoof - beats, as they
 - hin, ü - ber Blu - men, Grä - ser wan - ken hin die Hu - fe, sie zer -

[5]

sempre più accelerando

bruise stamp - in sud - den storm the ten - der hid - den blos - soms. How their
 sen jäh im Sturm die hin - ge-sunk' - nen Blü - ten, hei! wie

manes toss in tan-gled ri - ot, breath-ing fire from steam-ing nos-trils.
flat - tern im Tau - mel sei - ne Mäh - nen, damp - fen heiss die Nü - stern!

cresc. molto

[16] Tempo I subito (Andante)

See, the sun - shine weaves a web a -
Gold' - ne Son - ne uebt um die Ge -

- round them, mir - rors all their laugh - ing grace in wa - ter.
stal - ten, spiegelt sie im blan - ken Was - ser uci - der.

morendo

[17]

And the fair - est of those
Und die schön-ste von den

love - ly maid - ens
Jung - frau'n sen - det
sends a part - ing glance of
lan - ge Blik - ke ihm der

pp *dolciss.*

long - - - - -
Sehn - - - - -
ing sucht love
 (nach.) (for her
 Ih - re)

tr *tr*

proud - de - mean - our
stol - se Hal - tung
is - all - pre -
 ist - nur - Ver -

[19] Molto tranquillo

tend - - - - -
stel - - - - -
ing).
lung.
In the
In dem

spark - le of her lustrous glan - ces, in the dark - ness of her
 Fun - keln ih - rer gros - sen Au - gen, in dem Dun - kel ih - res

[20]

flush - ing cheeks, that stab - bing pain of love's a - wak 'ning
 hei - sen Blicke schwingt kla - gend noch die Er - re-gung ih - res

vi - brates still.
 Her - zens nach.

[21]

[22]

5. Wine in Spring
5. Der Trunkene im Frühling

Allegro (*bold, but not too quick*)

TENOR

Musical score for Tenor and Piano. The Tenor part starts with a rest. The Piano part features eighth-note chords in 4/4 time, with dynamic markings *fp* and *tr*. The piano part continues with eighth-note chords.

PIANO

pesante _____ *a tempo*

Since life is no - thing but a
Wenn nur ein Traum das Le - ben

Continuation of the musical score. The Tenor part begins with a melodic line over a harmonic background. The piano part provides harmonic support with sustained notes and chords.

dream
ist,

why toil
war - um and sweat
denn Müh'

a -

und

Continuation of the musical score. The Tenor part continues its melodic line. The piano part features sustained notes and chords, with dynamic markings *p*, *cresc.*, and *mf*.

-way?
Plag'!?

I
Ich

Continuation of the musical score. The Tenor part begins with a melodic line. The piano part features eighth-note chords in 3/4 time, with dynamic markings *f* and *p*.

rit.

drink un - til my bel - ly's full
trin - ke, bis ich nicht mehr kann,
and laugh the live - long
den gan - zen lie - ben

[2] a tempo

day!
Tag!

And
Und

a tempo

[3]

when there's no more room in - side,
wenn ich nicht mehr trin - ken kann,

I've drunk so hard and deep,
weil Kehl' und See - le voll

cresc.
f 3 = p 3

Musical score for piano and voice. The piano part features a bass line with eighth-note chords and a treble line with sixteenth-note patterns. The vocal part has melodic lines with grace notes and slurs. Measure 1 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 2 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 3 starts with a forte dynamic (f).

4

roll a-long to home and bed
tauml' ich bis su mei-ner Tür

and und sleep schla - a fe love - ly
der

fp cresc.

cresc. molto

rit.

a tempo
sleep.
voll!

5 Più tranquillo

f

tr

dim.

p

A musical score for piano and voice. The top staff shows a vocal line with lyrics "What's that" (in English) and "Was hör'" (in German), followed by "I hear that wakes" and "ich beim Er - wa". The piano accompaniment consists of two staves below, with dynamic markings like *tr* (trill) and *f* (forte). The vocal part is marked *dolce*.

pp ancora più tranquillo

me?
- chen?
Hark!
Horch!
A bird sings in the
Ein Vo - gel singt im

6 ritenuto

rit. (meditatively) Lento

blue.
*Baum.*I'll ask him if the
*Ich frag' ihn, ob schon**pespr.**dim.*spring has come.
Früh - ling sei,

(hesitating)

pp(My
mir dream,
ist,my
mir*espr.*dream, has it come true?)
ist als wie im Traum.**7**

(PPP) Tempo I subito

*l.h.**dim. r.h.**p*

(dolce)

The twit - ters ans - wer
Der Vo - gel zwit - schert:

yes, Ja! yes, Ja!

it's
Der

cresc.

8 pp

espr.

here!
Lenz,

The
der

Spring is here as fresh as a - ny - thing!
Lenz ist da, sei kom - men ü - ber Nacht!

9

Lento

hesitating

I
Aus

look and look and
tief - stem Schau - en

p

pp

list - en hard,
lauscht' ich auf,

the birds all laugh
der Vo - gel singt

and sing,
und lacht!

p

pp

un poco più mosso (pp)

and sing.
und lacht!

tr

f

Ich

10 Tempo I subito

fill my-self a - no - ther glass and drink with deep con - tent,
fül - le mir den Be - cher neu und leer' ihm bis zum Grund

f *espr.* *p* *f* *p* *f* *f*

increasing

II molto rit.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 11 and 12 are visible. The lyrics are written in both English and German. The English lyrics are:

sing until the moon lights up
sing until der Mond er-glänzt
the dark-ling am schwarz
firm a
Fir ma

The German lyrics are:

sing - un - til the moon lights up
sin - ge, bis der Mond er - glänzt
the dark-ling am schwarz
firm a
Fir ma

Measure 11 starts with a dynamic of *ff*. Measure 12 begins with a dynamic of *a tempo*.

11

ff

the dark-ling am schwarz
firm a
Fir ma

a tempo

- ment.
- ment!

12

sf

When I'm too tired to sing my songs,
Und wenn ich nicht mehr sin - gen kann,

f — *p*

p

[13]

(f)

when I'm too tired to
und wenn ich nicht mehr

sing my songs I'll sleep, for - get - ting pain,
sin - gen kann, so schlaf' ich wie - der ein.

p. cresc.

rit.

for what's the sil - ly spring to me?
Was geht mich denn der Früh - ling an!?

Let me get drunk a -
Last mich be - trun - ken

f p cresc. ff mf tr molto cresc.

[14] Allegro

- gain!
sein!

ff mf ff

6. The Farewell

6. Der Abschied

Grave

CONTRALTO

PIANO

CONTRALTO *grave*

PIANO

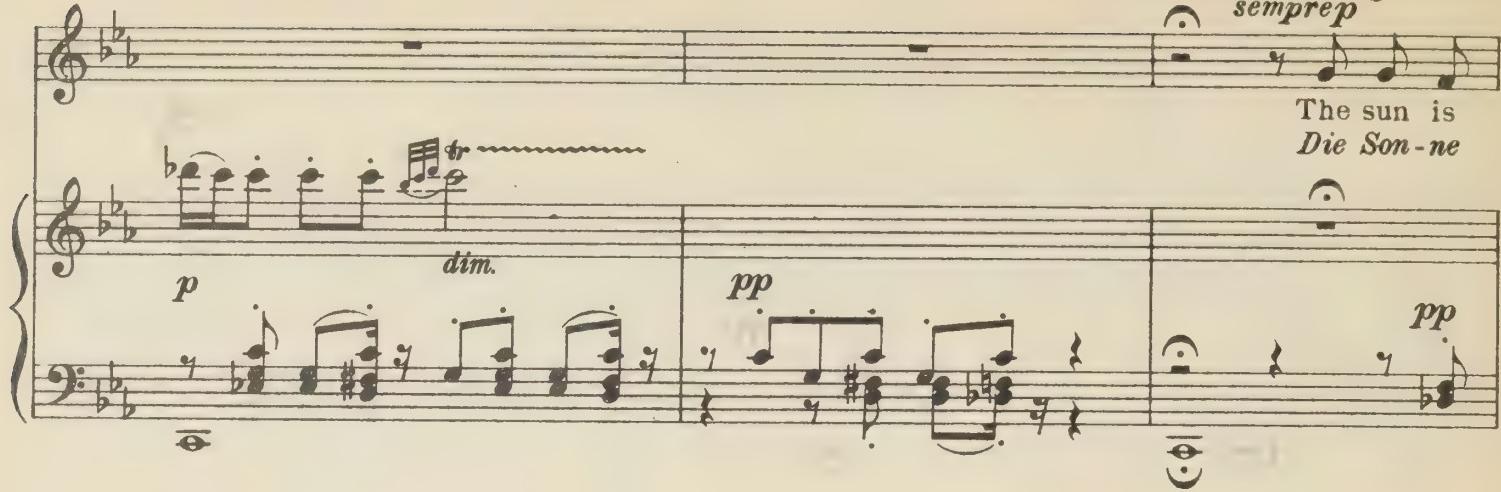
p *sfp* *sfp* *l.h.* *sfp* *p*

sf *mf* *p*

sf *espr.*

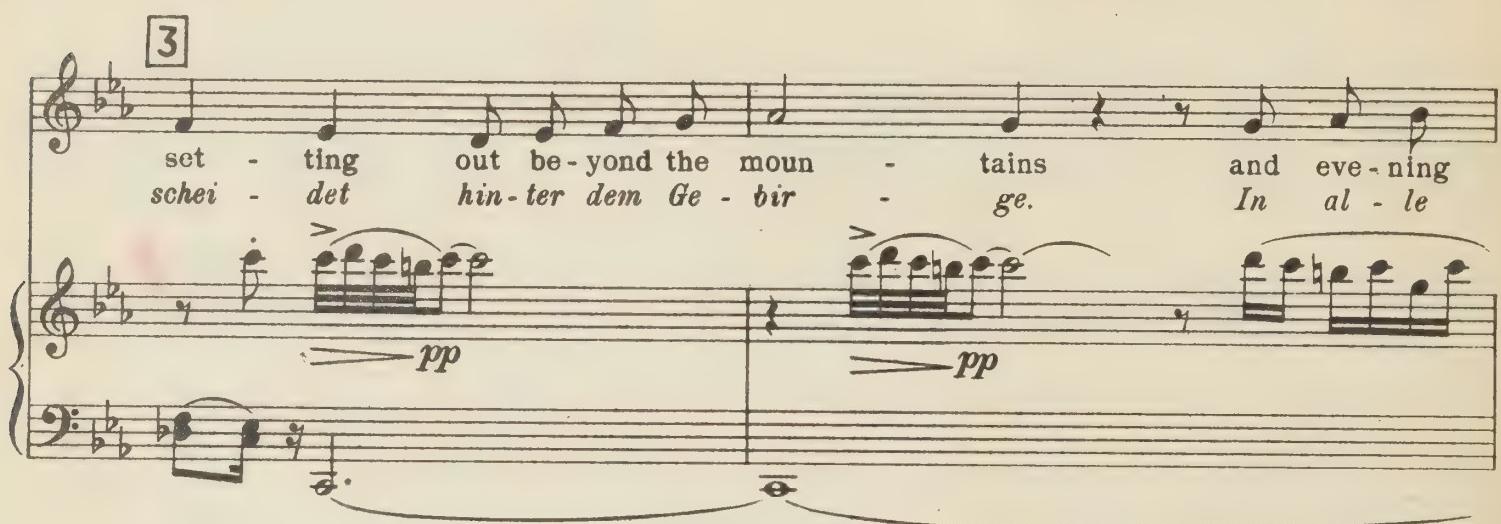
2 *veloce* *f*

Steady 
parlando, senza espressione
 sempre pp



The sun is
Die Son-ne

3

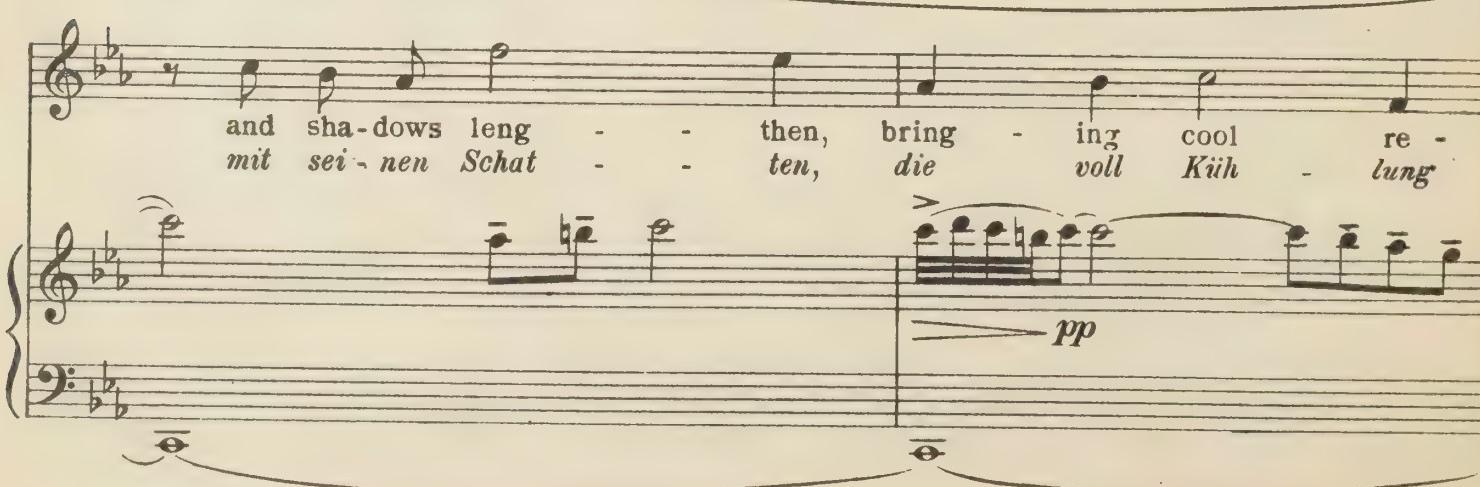


set - ting out be-yond the moun - tains and eve-ning
 schei - det hin-ter dem Ge - bir - ge. In al - le



peace comes down in ev -'ry val - ley
 Tä - ler steigt der A - bend nie - der

sempre pp



and sha-dows leng - - then, bring - ing cool re -
 mit sei - nen Schat - - ten, die voll Küh - lung

pp

- lief.
sind.

morendo

4 **Tempo I**

p *sfp*

(p) dolce

see,
sieh!

espr.

like some tall ship
wie ei - ne Sil - of sil - ver sails the
cresc. ber - bar - ke schiebt der

5

moon up - on her course through heaven's blue
Mond am blau-en Him-mels-see her-

poco accel.

sea. - auf. espr.

(pp) - a tempo

I feel the stir - ring of some soft south
Ich spü - re ei - nes sei - nen Win - des

6

wind Wehn be-hind the dark - - - ling

wood.
ten!

lunga

7 Molto moderato ($\text{♩} = \text{♩}$)

dolce

8

9

pp tenderly

The stream sings as it wan - ders through the
Der Bach singt vol - ler Wohl - laut durch das

10

twi - - light, as eve - ning wax - es the flowers grow
Dun - - kel. Die Blu - men blas - sen im Däm - mer -

II

pale.
-schein. un poco più mosso

pressing on *sf*

cresc.

poco rit.

13

morendo pp

pp semper

The earth breathes gent - ly, full of peace and sleep,
Die Er - de at - met voll von Ruh' und Schlaf.

14

all our long - ings sleep at last.
Al - le Sehn - sucht will nun träu - men.

dolce, appassionato

Con moto

[15]

poco rit.

cresc.

sf = a tempo

pp subito

Man-kind, grown wea - ry,
Die mü - den Men - schen

[16] steady

turns
geh'n

home - ward,
heim - wärts,

that in
um im
dolce

mf

mp

sleep,
Schlaf

for - got - - ten
ver - gess' - - nes

joy —
Glück —

and
und

espr.

17

youth — it may re - cap - ture.
Ju - - - gend neu zu ler - nen!

mf *espr.*

pp dolce, appassionato

18

cresc.

sf

sf > pp

19

The birds with o - pen eye
Die Vö - gel hok-ken still

p

sf > p

sf > p

branch
Zucei

es.
gen.

20 Lento

The world now sleeps.
Die Welt schläft ein!

morendo

Lento

(pp)

morendo

pp

21

mp

dim.

(pp)

sf

pp

pp

ppp

X

steady *pp* [22]

The air is cool with-in the pine-wood's sha - dow. Here will I
Es we-het kühl im Schatten mein-er Fich ten. *Ich ste-he*

ppp *sempre pp*

stand and tar-ry for my friend. — I wait for
hier und har-re mei - nes Freun - des; *ich har-re*

him to bid the last fare-well.
sein zum letz - ten Le - be - wohl.

rit.

[23] *Con moto* *morendo* *pp* *3* *4* *p* *non legato*

24 *with deep feeling* *pp*

Musical score for measures 24-25. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include key signature changes. Measure 24 ends with a fermata over the bass staff. Measure 25 begins with a dynamic of *pp*.

Continuation of the musical score from measure 25. The top staff starts with a dynamic of *pp*. Measure 26 begins with a dynamic of *pp*, followed by *leggiero*, *pp*, and *mp*. The bottom staff ends with a dynamic of *sempre pp*.

Continuation of the musical score from measure 26. The top staff starts with a dynamic of *pp*, followed by *leggiero*, *pp*, and *mp*. The bottom staff ends with a dynamic of *sempre pp*.

Continuation of the musical score from measure 26. The top staff starts with a dynamic of *pp*, followed by *leggiero*, *pp*, and *mp*. The bottom staff ends with a dynamic of *sempre pp*.

27 Very quiet, one in a bar

Continuation of the musical score from measure 26. The top staff starts with a dynamic of *pp*, followed by *leggiero*, *pp*, and *mp*. The bottom staff ends with a dynamic of *sempre pp*.

Lyrics: O Ich how - - - I long, - - my
seh - - - ne mich, - - o

Dynamics: *pp, ma molto espr.*

do not drag

friend, once more to see thee,
Freund, an dei - ner Sei - - - - thee, te

slightly pressing on

28

to die Schön - - - - the hea - ven - ly beau - - ty bends

p subito

p.s.

pesante

of this eve - - ning.
zu ge - nies - - sen.

cresc.

ff

29 a tempo

f

2 >

Where art thou?
Wo bleibst du?

ff

mp

p

ff

poco rit.

30 a tempo, con moto

have been - long a - lone.
lässt mich lang al - lein!

p
molto cresc.
pp subito
p

calmando

I wan - wand -
Ich wand -

pp
p
pp sempre

der - le up auf and und down nie - - der and mit

3
2

31 tranquillo come prima ($\frac{3}{4}$)

make my mu - - - sic on path - ways
mei - ner Lau - - - te on auf We - gen

pp, ma espr.
4

32 (pp)

that are paved with ten - der - gras -
die von wei - chem Gra - se schwel -

do not hurry

33

- ses.
- len.

cresc. sfpp espn. cresc.

appassionato (f) steady

Beau - Schö -

veloce cresc. molto fp

34

ty! heit!

life of end - less lov - ing,
e - wi - gen Lie - bens,

cresc. f cresc.

s^f sempre ff

wild
Le -

ff

veloce

p

de - li - rious
bens trunk' - ne

35

world.
Welt!

p subito

36

*Moderato**s^f = p*

p

veloce

f

pp

f

p

sf

mf

espr.

37

p

pespr.

sf

pp

5

[38] Grave (dotted)

[39] *veloce*

[40] *espr.*

40

molto rit.

41 a tempo subito

42

43

44

sf > *p*

p

p

sf > *p*

p cresc.

mf

p — *f*

p subito

p — *f* = *p cresc.*

p *espr.*

cresc. molto - - - *ff*

dim. - - -

47

Con rigore
(parlando, senza espressione)

He light-ed down and prof-ferred him the
Er stieg vom Pferd und reich-te ihm den

cup, the part-ing cup.
Trunk des Ab-schieds dar.

He asked him whither he was far - ing, and questioned
Er frag-te ihn, wo-hin er füh - re und auch war-

49 a tempo

why, why it must needs be so.
- um, war-um es muss - te sein.

mf *pp*

sf *vd*

dim. *tr*

p

sempre parlando **50**

He spoke,
Er sprach,

p

pp

pp

and his voice was veiled:
sei - ne Stim - me war um - flort:

espr.

[5]

dolce

poco espr.

very soft, and with deep expression

O my friend,
Du, mein Freund,

while mir

espr.

pp

I was in this world my das
war auf die - - - ser Welt das

pp

52

lot
Glück
was
nicht
hard!
hold!

53

p

Where
Wo - do I
hin ich

dim.

rit. - Lento

molto espr.
go?
geh?
I go, I wan - der in the mount - ains,
Ich geh', ich wand're in die Ber - ge.

pp espr.

pp

espr.

I
Ich seek su - but che rest,
Ru - he,

54

rest - for - my - lone - ly heart.
Ru - he für - mein ein - sam Herz!

molto espr.

p dim.

tr

pp

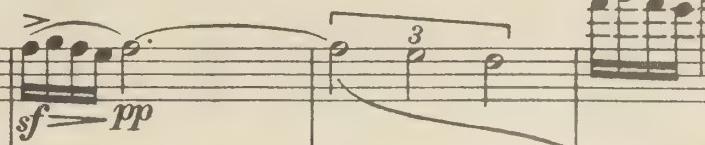
ppp

55 Molto moderato

very tender and soft

I jour - ney
Ich wand - le

to my
dolce nach der



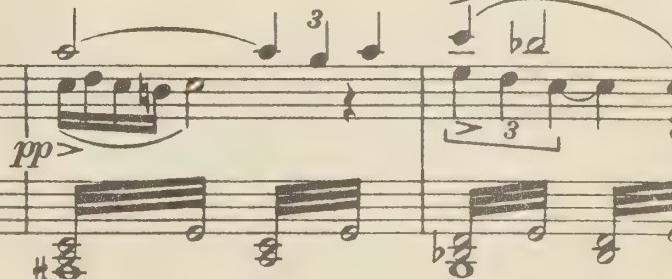
56

home - - land,
Hei - - mat!

to my ha
mei - ner Stät - - ven.



I shall no long - - er
Ich wer - de nie - - mals



57

seek the far ho - ri - - zon.
in die Fer - ne schwei - - fen.

My heart is still and
Still ist mein Herz und

espr.

sempre pp

waits for its de - liver - ance.
har - ret sei - ner Stun - de!

rit.

molto espr.

riten. molto

l. h.

The Die

(cresc.)

58] Slow! *ppp!* without increase (one in a bar, but very slow.)

love - - - - ly earth,
lie - - - - be Er - - - de

dolcissimo

59]

all, ev 'ry where,
all ü ber all

r. h.

ossia

re - - - vives in spring Lenz
blüht auf im Lenz

2 p
4
pp

60

and blooms grünt aufs new, neu!
und grünt aufs new, neu!

2 2
3 3
3 3
3 4
4 4

steady

all, ev ü
all - - - -

4 5
2 2
3 3

mp r.h.

ry
ber
where,
all

r.h.
l.h.

3 3 p.

61

and
und
e
e

l.h. r.h.

*s*f p

Pesante a tempo

ver,
wig,

pp

62 *sempre pp*

ver
wig

shines
blau

sempre pp

The musical score consists of four staves of music for voice and piano. The top staff shows the vocal line with lyrics 'ry ber where, all' and piano accompaniment with 'r.h.' and 'l.h.' hands. Measure 61 begins with a piano dynamic 'p'. The lyrics 'and und e e' follow, with 'l.h.' and 'r.h.' hands. Measure 62 starts with 'Pesante' dynamics, followed by 'a tempo' and 'pp'. The lyrics 'ver, wig,' are present. The bottom staff continues with 'ver wig' and 'shines blau' lyrics, ending with 'sempre pp' dynamics. Various performance markings like '3 3', 'sf', and 'pp' are included throughout the score.

the
en

blue
licht

ho -
die

63

ri - zon,
Fer - nen,

pppp

pppp

64

e - - - -
e - - - -

ver,
wig,

pp

p

^{a)} The passages printed in small type (representing harp and celesta) should be played more lightly than the rest.



- ver,
- wig, *pppp*

p

ppp

e - - -
e - - -

pppp

pp

pp

r.h. *z:* *z:* *z:* *z:*

Led. ** Led.*

65

- - - ver,
- - - wig,

e - - - ver,
e - - - *wig,* *pppp*

p

pp

*** *Led.* ***

66

pppp

p

pp

pppp

p

pppp

pp

ver,
wig,

(espr.)

67

pppp

p

pp

A musical score for piano and voice. The top staff shows a vocal line with lyrics: "ver," and "wig,". The bottom staff shows a piano part with dynamic markings *pp*, *r.h.*, and *pp*. The piano part includes sustained notes and eighth-note patterns. The vocal line continues with a melodic line and dynamic markings *pppp* and *pp*.

Musical score for piano, page 10, system 68. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music includes dynamic markings such as *pppp* (pianissississimo) over a grace note, and *ritenuto sin al fine* (ritenuto until the end). The score concludes with a final dynamic marking of *ppp* (pianississimo).

A musical score page featuring two staves. The top staff uses a treble clef and consists of three measures. The first measure contains three eighth-note chords. The second measure begins with a single eighth note followed by a melodic line with lyrics: 'ver!' on the second measure and 'wig!' on the third measure. The third measure concludes with a single eighth note. The bottom staff uses a bass clef and shows a continuous eighth-note bass line across the three measures.

69

morendo

pppp

(ppp)

M Mahler, Gustav
1614 Das Lied von der Erde;
M212L45 arr.
1911 The song of the earth

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